



# FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

VOLUME #30 / ISSUE #5

# GLAMOUR GIRLS

*Spring 2004 Part II*

The spring fashions seen on the runway reflect the interplay of styles. There are feminine clothes sure to please the "girly" girl, crisp tailored styles aimed at the sophisticated woman, and cutting edge numbers for the more daring. Trends include active sport as the inspiration for casualwear; figure-hug-

ging pieces with the obligatory zippers, taping, bondage and corsetry elements; silver chains adding a touch of "heavy metal" attitude; and surfing/diving looks for a streamlined silhouette. Also important trends are asymmetric hemlines on floaty dresses and skirts, and the rise of the pant legs with lengths from Capri to

*continued on page 2*

# TRAVELING TO ROMANTIC PLACES

## *Intimate Apparel – Spring*

*FI* recently made the rounds at New York's latest entry in the trade show wars, Intima America. Held at the Javits Convention Center, this was a well-planned and executed intimate apparel show with a variety of domestic and international vendors. Our conclusion — there's something for everyone: espe-

cially, the upscale boutique whose fashion savvy customer is receptive to new designers as well as to the established names. In our opinion, this is a must-cover trade show. The collections we have chosen are highlights from spring '04.



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cropped. The retro look continues to be a factor: the decade of choice is the '50s, with references ranging from tight fitting tops and accentuated waists to swingy full skirts. The color palette puts emphasis on candy brights — think every shade of yellow as this season's "it" shade — chalky hues, watery blues and greens and, finally, neutral tones plus navy, black and white.

Among the numerous collections we covered, several made a strong impression.

**BILL BLASS:** Easily one of the standouts of fashion week, designer Michael Vollbracht proved to be the keeper of the Blass flame while adding his own imprint. He made it clear from the start that these were clothes for grownup women by sending three of the top models from the '70s and '80s down the catwalk in luxuriously tailored clothes sure to keep the social set happy. Halston's favorite model, Karen Bjornson, set the subtly luxurious tone in a silk tattersall pantsuit with matching balmacaan. Pat Cleveland strutted her stuff in some gorgeous numbers like the taupe silk dupioni clutch coat with a multi-fringed, beaded skirt under blush knit tank, and a midnight/ivory wool gabardine pantsuit paired with signature embroidered tank. Other standouts in a classy

collection, the little black dinner suit in double-faced wool crepe and a signature Blass combination — the seafoam taffeta ball skirt paired with a taupe sweater.

**JACKIE ROGERS:** Her press release stated that "I don't believe in fashion, I believe in style", and her latest collection proved her point. Design begins with the fabrics that Rogers molds and contours until a sensuous shape emerges. Refined, elegant and deceptively simple, as always, this collection offered a younger slant to her oeuvre. Collectible pieces include a pretty peach flounce dress and a fuchsia laser-cut two-piece dance number. Rogers showed some of the chicest blouses: the red pin tucked tie blouse with beaded flowers; the blue tie-front blouse, also pin tucked; and a gorgeous white gazar top unexpectedly paired with denim bias slashed pants. Rogers upped the glamour quotient with evening dazzlers like the pink zip-front double-faced jacket with feather beaded pant, the timeless black stretch crepe gown with shoulder knot, and the pink double-faced trench over multicolored lace pants.

**ELLEN TRACY:** In Linda Allard's final collection, her strengths were evident in the confident, yet relaxed, showing. This was All-American sportswear at its finest — clean, crisp and full of snap. Skimming the body were structured jackets in

modern stretch fabrics, rich luggage colored lambskin trouser skirts, casually elegant '50s shirtdresses in stretch silk or parachute shantung (think Lauren Bacall), and a seasonless little black dress in satin.

**MICHAEL KORS:** Kors knows that his jet setting gals don't stay put when summer comes. This year he's sending them to Capri in sun drenched colors that evoke the Mediterranean. With his customer, whether they are people watching from the shore or lounging on the yacht, jeans and tees just don't cut it. Instead, Kors proposes cashmere pullovers, in shades of Kelly green or sun yellow, paired with linen canvas minis, double-georgette skirts or white cotton gabardine shorts. For that air conditioned private jet, there's a white broadtail reefer topping a striped cotton tank and satin pants, or a nifty tangerine suede sailing jacket slung over a striped cashmere sweater and linen shorts. The yachting mood continues after dark as well. Kors offered a knockout navy cashmere pullover over stripe silk georgette shirt and gold crystal beaded pants.

**CHANPAUL:** For spring the references hark back to the '50s with a sense of demure glamour. Chanpaul wants his ladies to evoke Grace Kelly, so he offers a graceful collection filled with ball gown-like dresses, tulle

petticoats, multilayered chiffon, wasp waists, sunburst pleating and tucking. Throughout his show, this genius cutter balances precise tailoring with softness. Noteworthy was a chocolate stretched cotton asymmetric tucked skirt shown with a floaty floral chiffon halter top, and the ivory silk crepe halter juxtaposed against a gray superfine wool mohair sunburst pleat skirt detailed with a hand pleated peplum. The same sunburst pleated mohair is unexpectedly made into a strapless dress, and then belted in lime satin for a shot of acid bright contrast color.

**TWINKLE BY WENLAN:**  
Definitely one of our favorite shows this season. Twinkle, twinkle little star, this youthful collection relied on a few simple basics — namely sweaters and skirts — but oh, what a charming approach! There were modern takes on intarsia patterns in cotton/cashmere blend pullovers; flirty silk chiffon tiered, ruffled or pleated mini skirts; stretch cotton fan pleat skirts; and shorts sporting tiny ruffles on the side. Twinkle proved there's life in that old preppy standby, seersucker, with an adorable fitted red jacket over a purple butterfly print chiffon mini skirt, as well as a green seersucker trumpet skirt that was paired with an intarsia tank sweater in a cute ladybug pattern.



JACKIE ROGERS

**CYNTHIA STEFFE:** Spring 2004 touched on the key trends with a sophisticated blend of '50s femininity mixed with a '70s come-hither glamour. Steffe flirted with bondage dressing by playfully adding soft straps that crisscross the bodice, tie, loop or hang, creating a

modern edge to full skirted and Grecian silhouettes. After dark, Steffe showed a range of cocktail dresses with longer hemlines, sheer fabrics and delicate bias cut cascades that conveyed a feeling of movement. Standouts included a tucked bodice dance dress as well

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# THE DORIS DUKE JEWELRY COLLECTION

## Fine Jewelry – Part I

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Late this summer *FI* visited Rough Point, one of Newport Rhode Island's famous beach cottages. This sweeping seaside estate was one of American heiress Doris Duke's many homes. During the latter part of her life, Miss Duke was instrumental in restoring many of Newport's cottages and the historical downtown district. Rough Point is itself one of the highlights of the Newport Restoration's sightseeing tour.

For a few short months, Rough Point was the viewing place of Miss Duke's astonishing 399-piece jewelry collection that is slated to be auctioned in New York City this coming spring. Verdura spokesperson Pamela Eldridge says it was the only time Miss Duke's entire collection was on display to the public. And what a collection it is!

We toured the sprawling waterfront mansion, and lingered in front of the cases that housed the collection. Our guide\* informed us that Miss Duke was a collector of

extraordinary people, artwork, homes, and jewelry. Her extensive jewelry collection divides into five groupings: her heirloom pieces, pieces once owned by her mother Nanaline Duke, Miss Duke's early Western jewelry, her later Western jewelry, and her Eastern jewelry

There are many dazzling pieces as well as some more modest pieces that were primarily of sentimental value, such as the seed pearl locket given to Miss Duke by her father, James B. Duke, a business magnate who made his fortune in tobacco and electricity. Both Nanaline and Doris Duke owned pieces boasting several super-size diamonds in their settings, each diamond over 4 carats. In the mother and daughter collections, there are signed pieces from Cartier, David Webb, and Verdura, among other well-known names.

In the interest of brevity, we chose one to three pieces from each category that are particularly noteworthy. For greater detail on Miss

Duke's collection, we recommend the catalogue,

*Gems from the East and West - The Doris Duke Jewelry Collection*, Janet Zapata, Ulysses Dietz, Zette Emmons, publisher, Doris Duke charitable Foundation.

Tel: 212-974-7000.

Website: [www.ddcf.org](http://www.ddcf.org).

### HEIRLOOM PIECES

Among her heirloom pieces is a gold locket with seed pearls given to Miss Duke in 1923, probably by her father.

### NANALINE DUKE'S JEWELRY

A Cartier diamond and oriental pearl festoon necklace bought for Mrs. Duke by her husband James B. Duke was created by Cartier from a selection of diamonds provided by Mr. Duke. The diamonds in this piece total almost 12 1/2 carats.

*continued on page 5*

A Cartier diamond bracelet purchased in 1927 is an architectural piece that includes a 7.19-carat marquise-cut diamond and a 7.03-carat pear-shaped diamond. Altogether, there are approximately 28 carats in this 7-inch piece. Among the social set at the time, the style was to display one's wealth and to wear large, important pieces such as this bracelet.

An emerald cut diamond ring created by Tiffany & Co in 1933 was almost lost to this collection. Nanaline Duke misplaced this \$40,000 ring at a bridge party, but it was later found and returned to her by a friend. The diamond solitaire is just short of 20 carats.  
(See Image 1)

#### DORIS DUKE'S JEWELRY FROM THE '30s

Two diamond hair slides from Cartier in 1937 are notable as they show the vogue for "converting" jewelry from one form to another — even the rich were feeling thrifty, post-depression. Miss Duke originally bought the clips as brooches at Cartier and later had them made into hair slides.

#### DORIS DUKE'S JEWELRY FROM THE '40s ONWARD

A pink topaz and diamond "flower twist" suite consisting of a necklace, bracelet

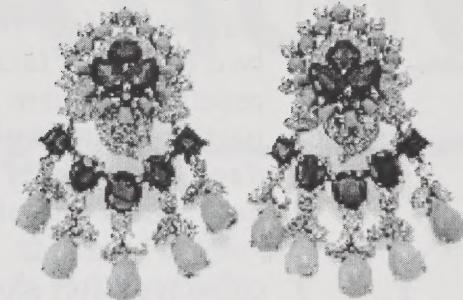


IMAGE 2

© 2003 Doris Duke Charitable Foundation

and ear clips, by Verdura, Inc., New York in 1967, were one of Miss Duke's favorites. She often wore the set out and was photographed in them.

Sapphires, turquoise and diamonds comprise a pair of ear clips designed by David Webb and purchased by Miss Duke in 1969. These chandelier-shaped earrings with their Indian influences may well have been a source of inspiration for the "chandelier earrings" that many stars have been wearing on the red carpet at the past few Academy Awards.  
(See Image 2)

The ivory, pearl, and diamond chess piece brooch, set with ivory, rubies, pearls, diamonds and gold, by Verdura, Inc., New York in 1940, was purchased by Miss Duke. This colorful 3 1/4-inch brooch sold for \$400 and was inspired by Johann Melchior Dinglinger's, *The Court of the Grand Moghul*. The members of this grouping of elaborate gem set figures created by Fulco di Verdura were popular with other society ladies as well, including Mrs. William H. Harkness.

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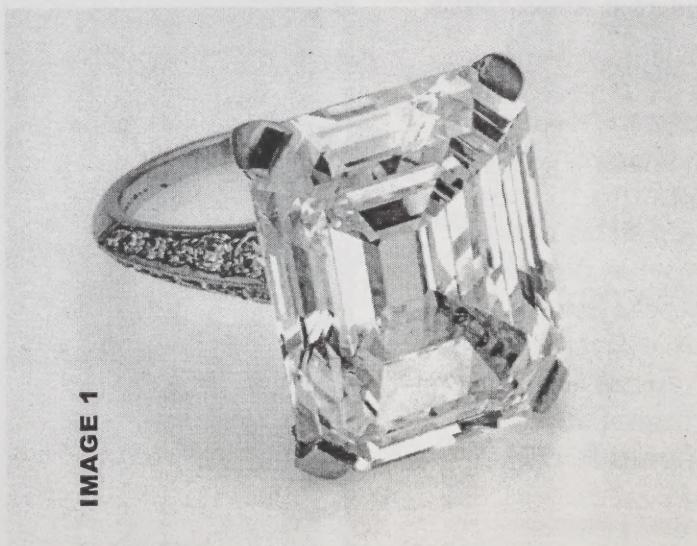


IMAGE 1



IMAGE 3

© 2003 Doris Duke Charitable Foundation

### EAST MEETS WEST: DORIS DUKE'S SOUTH-EAST ASIAN JEWELRY

A pair of gem-set gold hand ornaments (hathphul) with finger rings (panchangala) from the 19th century is a traditional wedding jewel based on a lotus flower. Our guide told us that Miss Duke was so tall (6 feet) and so striking that she looked well in opulent eastern jewelry that would have overpowered a lesser personality. In these later purchases, Miss Duke's focus was on what pleased her and what was interesting, rather than on collecting large "important" pieces as her mother had throughout her marriage to James B. Duke.

The ruby pendant necklace made in Madras is either from the late 19<sup>th</sup> century or the early 20<sup>th</sup> century. This elaborate piece consists of two peacocks facing a center rosette that form the upper part of the two-piece pendant. This highly decorative necklace is one of the many "objets" that Ms. Duke collected after she discovered and embraced eastern art. Although the many diamonds, rubies and emeralds that comprise this piece are certainly valuable, it is the design element that makes this necklace a collector's item.  
(See Image 3)

Our guide pointed out a pair of diamond/gold chain-link anklets (jarao ka paizeh) from Northern India, late 18th century, where the back

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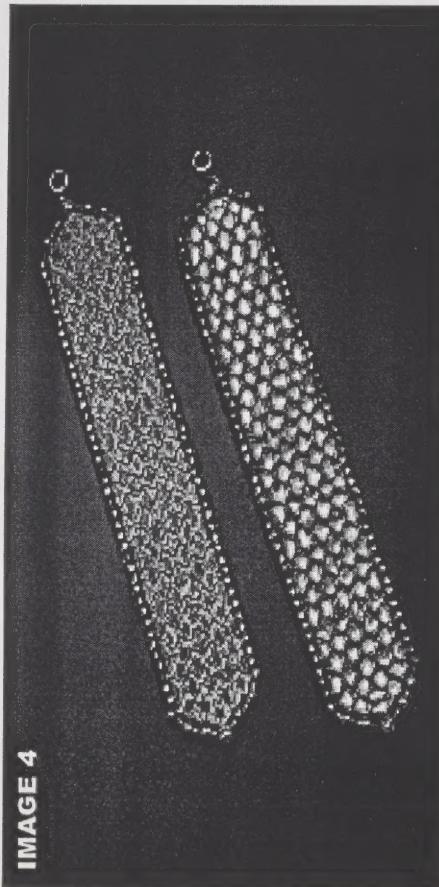


IMAGE 4

is actually more beautiful than the front. The reverse is fashioned from polychrome enamel. At the time, India had a large pool of skilled craftsman whose tradition was to leave no surface unadorned, which applied even to the reverse of an intricately crafted item of jewelry such as this piece.

A pair of diamond, gold, silk and metal thread armlets from Jaipur, dating from the 19<sup>th</sup> century, also has a polychrome backing that merits attention. As with the aforementioned anklets, the craftsman who created these armlets embellished them with as much care on the back as on the front.  
(See Image 4)

### Editor's Note

\*Our guide, who held the position as the heiress' herb gardener, had the opportunity to get to know the late Miss Duke. Therefore, she provided us with an insider's view into what this exceedingly private woman was really like. In her last years, our guide informed us, Miss Duke was very involved in caring for the many possessions she had acquired over the course of her lifetime. She spent a great deal of time maintaining her artwork, doing repairs, gardening and caring for her beach house.

# EXPLORATIONS

## *The Unforgettables*

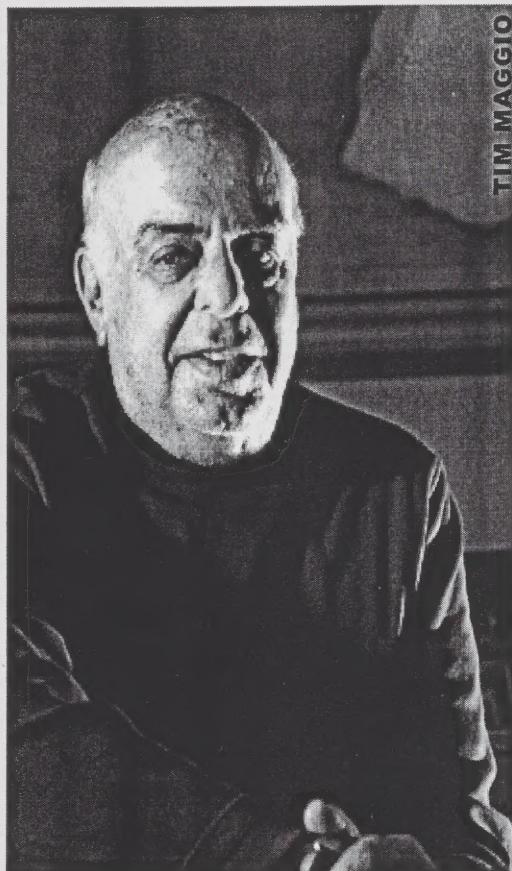
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*Two must-see exhibits for fashion followers now at Parsons and FIT.*

### DONALD BROOKS

Honoring one of their own graduates, Parsons School of Design now hosts "Donald Brooks: Designer for All Seasons". This exhibition displays a variety of garments, magazine covers and layouts of models wearing fashion designs, as well as photographs and sketches of costumes worn by Broadway and film stars, all designed by this award-winning talent. Donald Brooks, also a founding member of the CFDA, began his successful career when he was discovered while working a summer job at Lord & Taylor. Walking through this exhibit and getting a close-up view of Mr. Brooks' creations, one can easily see why this man is considered one of the most influential designers of the '50s and '60s.

Some of his most memorable designs include a wonderful silk evening dress covered with pale green bugle beading, which is a detail seen in several of his pieces. An-



DONALD BROOKS

other knockout cocktail dress was midnight blue with reembroidered French lace and ostrich feathers. It was sleeveless and knee-length with a ribbon bow at the waist. An exquisite piece, a '60s black and white silk shantung jacket with a Japanese screen print on the back, was a Donald Brooks for Townley, a company formerly under Claire McCordell's design direc-

tion. Witty and charming describes the blue "Chicken" print evening pajama in crêpe de chine. However, the centerpiece is a red beaded dress worn by Julie Andrews in the movie *Star!*, for which he earned an Academy Award nomination for best costume design. Further illustrating this multifaceted designer's work are photographs and sketches of designs for celebrities and social clients that line the walls of the exhibit, including such images as the cast of "Barefoot in the Park" along with costumes created for Carol Burnett and Barbara Streisand.

**Donald Brooks:**  
**Designer for All Seasons**

Exhibition of An Unsung Hero of American Fashion  
October 15-December 5  
Arnold Aronson Gallery  
66 Fifth Avenue  
(12<sup>th</sup> & 13<sup>th</sup> St.)  
Parsons School of  
Design Gallery  
2 West 13 @ Fifth Avenue  
Hours:  
Mon.-Fri. 9 AM-9 PM;  
Sat. & Sun. 9AM-6 PM  
Free Admission

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"CHICKEN" PRINT, DONALD BROOKS

"EXPLORATIONS"  
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## CELEBRATING NEW YORK FASHION AT FIT

If you are looking for an up-close view of works from the Fashion Walk of Fame's designers, then the exhibit at The Museum at FIT is a must-see. It celebrates New York fashion with individual displays surveying the history of America's most influential designers from

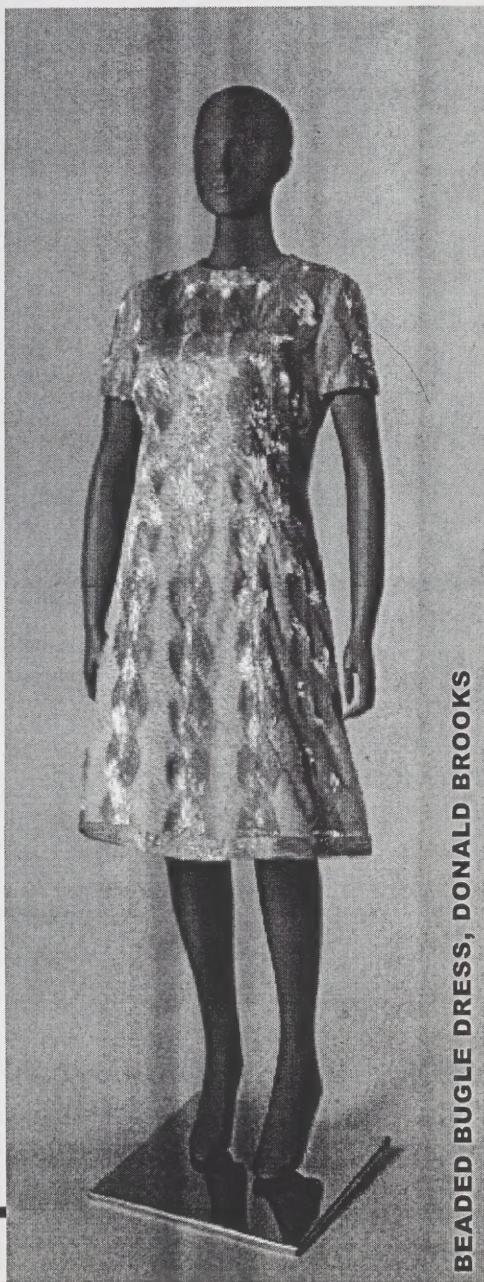
past to present, including couturiers and high end ready-to-wear designers, as well as those who helped to define American sportswear. The exhibit works with approximately 100 pieces, some of them dating as far back as 1889.

From the elegance of Norman Norell and the clean and minimalist style of Calvin Klein to the forever youthfulness of Betsey Johnson, these still-life presentations really give a capsule vision of the designer's range by showing three varied examples of each designer's work. There is also an audio-visual presentation of runway shows from the past. It's interesting to note the changes when, not so long ago, photographers were lined up along the runway rather than in the pit.

The Fashion Walk of Fame designers represented in this exhibit include Geoffrey Beene, Bill Blass, Stephen Burrows, Bonnie Cashin, Lily Daché, Oscar de la Renta, Giorgio di Sant' Angelo, Perry Ellis, James Galanos, Rudi Gernreich, Halston, Marc Jacobs, Charles James, Betsey Johnson, Norma Kamali, Donna Karan, Anne Klein, Calvin Klein, Ralph Lauren, Mainbocher, Claire McCardell, Norman Norell,

Willi Smith, and Pauline Trigère.

Seventh Avenue: Fashion Walk of Fame  
September 23-January 3  
The Museum at FIT - Seventh Avenue @ 27<sup>th</sup> Street  
Hours: Tues.-Fri. 10AM-5PM. Closed, Sun. & Mon., and legal holidays  
Free Admission



BEADED BUGLE DRESS, DONALD BROOKS

At Montreal based LEBKOFF FASHIONS the mood was sophisticated, drawing inspiration from the Art Deco era of timeless elegance. Daywear in double mercerized Italian cotton with a silken sheen, accented with Swiss lace, comes in a jewel toned color palette. Sexy daywear is also the provenance of I.D. SARRIERI. Luxurious lace, fine tulle and sensuous silk satin took center stage, with floral prints, stripe patterns and original details adding to the allure. Styles included V-strings, bikini, low waist retro briefs and boxer shorts; push up, soft cup triangle or half cup bras; and camisoles, all in a color palette ranging from vibrant shades to neutrals. At SOUL we found some terrific loungewear cum sportswear pieces in 100% silk. Trendsetters will want the cargo pants and darling cargo shorts, plus coordinating camisole and sweatshirt, available in a range of solid colors or in a gorgeous Chinese print. Pure combed cotton items like the tank and tees come in many colors including coral, mint, light blue, and pink.

At CLAIRE PETTIBONE the mood is always romantic and utterly feminine. The Honey-suckle group featured multicolored stretch leaver's lace and Chantilly lace negligees as well as a chemise trimmed with French ribbon flowers. Anastasia, a printed stretch lace group was embellished with ribbons and roses, as was Victoria. However, the Victoria range was trimmed with venise lace appliques and French ribbon flowers. Standout pieces here were the fitted "bed jacket", shorts,



NK

cropped camisole and thong. The silk flower trimmed and embroidered ivory gown shown in the Helena group would be a perfect addition to any bridal trousseau. At CERIE the mood is also decidedly romantic, with groups named after various cities worldwide. Charmers include a lovely jacquard/chiffon pajama detailed with ecru lace from the Rio range; the crinkled silk lounge pieces from the Hawaiian range in one of spring's key shades, sea blue; and the vis-

cose jersey camisole and crop pants from the Greek Isles range. Colors here are soft petal and azure. FIORUCCI premiered a comprehensive daywear collection combining vibrant colors with original prints. Included are tees, tanks, bikini bottoms, a variety of bra styles, thongs, and even dresses. All are mix and match pieces that compliment the lingerie styles. Of special note is the Cerie Olympiad range dedicated to the upcoming Olympics. Offered in four shades of cotton, the group features hearts instead of rings for the Olympic logo.

NK showed one of the loveliest collections and divided it into three categories: Attitude, Romance, and I Mode. Highlights included an ivory silk crepe chiffon loungewear pajama and the French lace and silk crepe chemise from the Attitude group. Other winners included silk/linen sporty camisole and boxer shorts in the palest tints, and the linen pieces with distinctive placement embroidery from the I Mode group. In a host of delicious colors, daywear ruled at ZAZI. Tops on our list was the camisole and Brazilian bikini in a polyamide/elastane blend from the Ipanema range. Colors were pacific, mint, azalea and white. Zazi went to St. Tropez with a ribbed viscose blend sporty triangle bra and thong boy short in a vivid hibiscus, softer Atlantic or pure white. Matching lace trim added a girly touch. Also in this group was a terrific bolero and drawstring pant ensemble that upped the loungewear style quotient quite a few notches.

as the black triangle back chiffon disco number and a Versace inspired bra top pleated baby doll dress. Switching gears was the demure pink gingham seersucker "Bermuda" suit with shrunken jacket and batiste tank underneath, and a candy pink tweed suit with bias cut skirt.

Rounding out the spring 2004 collections were some noteworthy highlights from established as well as up-and-coming designers.

CATHERINE MALANDRINO's chic color combinations, nicely tailored jackets, feminine cocktail slip dresses, corset seaming and contrast piping caught our eye. CARLOS MIELE's sexy Brazilian take on the Roberto Cavalli look was part of a "dreamscape" collection that featured

floaty evening chiffons and lush prints perfect for downtown divas. PAMELLA ROLAND offered feminine, wearable clothes with a quiet, ladylike appeal that ran the gamut from blouse/skirt combinations for day, to lovely evening chiffons for the social set. ANNE KLEIN riffed on the '50s shirtdress, revived the '70s high waist pant and upped the fashion ante on a beige suede loose trench. MATTHEW WILLIAMSON proved he loves color and this worked wonders for his group of vivid satin Western shirts and dresses. M.R.S. revived matte jersey, that '70s staple fabric, with a capsule collection of pastel flapper "Thoroughly Modern Millie" dresses and separates detailed with knotted fabric ties and belts. GEN ART's fresh faces produced a standout collection by LARS ANDERSON that focused on soft muted

pastel sweaters over flowing crepe skirts and some wonderful knits, especially a drapey cowl rib poor-boy sweater over fluid pants. NANETTE LEPORE featured some of the best looking shrunken blazers paired with zippy pleated skirts in re-colored Madras plaids – think English schoolgirl with a naughty twist. ANNA SUI mixed things up as usual. For spring she mixed elements of urban street, "Bollywood" and Beach Boys "surfin safari" scuba inspired motifs, then colored the fanciful collection in Crayola bright shades.

## FI INSIDER

Trend setting British accessory designer, Lulu Guinness has added a fresh spin to that most basic of standbys, sunglasses! The retro inspired collection includes both metal and plastic frames that feature glamorous '50s cat's-eye silhouettes. Here, it's Hollywood in its heyday with frames named for screen goddesses Rita Hayworth, Lana Turner, Audrey Hepburn, et al. Antique metal décor, laser engraved flowers, Austrian crystals and freshwater pearls are some of the come-hither details. Even the cases are witty. These are in the form of mini sized Lulu Guinness handbags.

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